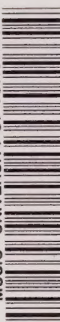


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Variations sur un thème  
russe

M  
27  
V26  
1900









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Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

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І. ВИТОЛЬ, А. ЛЯДОВЪ и А. ГЛАЗУНОВЪ**

**ВАРІАЦІИ**  
НА РУССКУЮ ТЕМУ  
ДЛЯ ФОРТЕПІАНО

**N. RIMSKY-KORSAKOW,  
A. WINKLER, F. BLUMENFELD, N. SOKOLOV,  
J. WIHTOL, A. LIADOW ET A. GLAZOUNOW**

**VARIATIONS**  
SUR UN THÈME Russe  
POUR PIANO

1900  
2197

Edition M. P. BELAÏEFF, Leipzig



# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
A.	R.	A.	R.	A.	R.	A.	R.
Op. 16. 3 Morceaux. Complet. 1.40 —.50		Op. 1. 3 Etudes. Complet. 2.——.70		Op. 2. 4 Morceaux. Complet. 2.50 —.90		Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet. . . 2.——.70	
No. 1. Chant d'automne. —.60 —.25		No. 1. La b . . . . . 1.——.35		No. 1. Etude. La . . . . . —.80 —.30		Séparément.	
No. 2. Idylle . . . . . —.40 —.15		No. 2. Fa # . . . . . 1.——.35		No. 2. Souvenir douloureux. —.60 —.25		No. 19. Mi b . . . . . —.60 —.25	
No. 3. Valse . . . . . 1.——.35		No. 3. La . . . . . —.80 —.30		No. 3. Quasi Mazurka. —.80 —.30		No. 20. ut . . . . . —.60 —.25	
E. Aleneff.		Op. 2. 3 Valses. Complet. 2.——.70		No. 4. Mazurka de concert. 1.——.35		No. 21. Si b . . . . . —.60 —.25	
Séparément.		Séparément.		Op. 3. 3 Etudes. Complet. 2.——.70		No. 22. sol . . . . . —.60 —.25	
Op. 7. 3 Morceaux. Complet. 2.——.70		No. 1. mi . . . . . —.80 —.30		Séparément.		No. 23. Fa . . . . . —.60 —.25	
Séparément.		No. 2. ré # . . . . . 1.——.35		No. 1. Ré b . . . . . 1.20 —.45		No. 24. ré . . . . . —.60 —.25	
No. 1. Valse-Impromptu. 1.——.35		No. 3. Si b . . . . . 1.40 —.50		No. 2. mi . . . . . —.60 —.25		Op. 20. Nocturne-Fantaisie en	
No. 2. Mazurka rustique. —.80 —.30		Op. 3. Variations sur un thème original. 1.80 —.65		No. 3. La . . . . . —.80 —.30		Mi . . . . . 1.40 —.50	
No. 3. Gavotte . . . . . —.80 —.30		Op. 5. 5 Morceaux. Complet. 1.80 —.65		Op. 4. Valse-Etude . . . . . 1.40 —.50		Op. 21. 3 Morceaux. Complet. 1.60 —.60	
Op. 8. 2 Mazurkas. Complet. 1.40 —.50		Séparément.		Op. 6. 2 Nocturnes. Complet. 1.60 —.60		Séparément.	
Séparément.		No. 1. Romance . . . . . —.60 —.25		Séparément.		No. 1. Moment de désespoir. —.60 —.25	
No. 1. Ré b . . . . . —.80 —.30		No. 2. Etude . . . . . —.60 —.25		No. 1. Une nuit à Magaratch (Crimée). Mi 1.——.35		No. 2. Le soir . . . . . —.60 —.25	
No. 2. Mi . . . . . —.80 —.30		No. 3. Burlesque . . . . . —.60 —.25		No. 2. mi b . . . . . —.80 —.30		No. 3. Une course . . . . . 1.——.35	
Op. 9. 5 Morceaux. Complet. 2.——.70		No. 4. Prélude . . . . . —.40 —.15		Op. 8. Variations caractéristiques sur un thème original. 2.——.70		Op. 22. 2 Morceaux.	
Séparément.		No. 5. Etude . . . . . —.80 —.30		Op. 11. Mazurka . . . . . 1.60 —.60		No. 1. Mazurka (en La b). —.80 —.30	
No. 1. Arabesque . . . . . —.80 —.30		Op. 6. 4 Morceaux. Complet. 1.80 —.65		Op. 12. 4 Préludes. Complet. 1.60 —.60		No. 2. Valse brillante (en Si). 1.40 —.50	
No. 2. Notturmo . . . . . —.60 —.25		Séparément.		Séparément.		Op. 23. Suite polonaise. Complet. . . . . 1.60 —.60	
No. 3. Impromptu . . . . . —.60 —.25		No. 1. Valse. La . . . . . —.80 —.30		No. 1, en Sol . . . . . —.60 —.25		Séparément.	
No. 4. Burlesque . . . . . —.60 —.25		No. 2. Nocturne . . . . . —.60 —.25		No. 2, en Mi . . . . . —.60 —.25		No. 1. Krakovienne (Krakowiak). . . . . —.60 —.25	
No. 5. Novellette . . . . . —.80 —.30		No. 3. Intermezzo . . . . . —.60 —.25		No. 3, en Ut # . . . . . —.60 —.25		No. 2. Ala Mazurka (Kujawiak). . . . . —.80 —.30	
Op. 10. 4 Morceaux. Complet. 2.——.70		No. 4. Impromptu . . . . . —.60 —.25		No. 4, en Ré . . . . . —.40 —.15		No. 3. Berceuse (Kolysanka). . . . . —.40 —.15	
Séparément.		Op. 8. 2 Préludes. Complet. 1.——.35		Op. 13. 2 Impromptus. Complet. 1.80 —.65		No. 4. Mazurka (Mazurek). —.80 —.30	
No. 1. Petites Variations. 1.20 —.45		Séparément.		Séparément.		Op. 24. Etude de concert en fa #. 1.40 —.50	
No. 2. Valse . . . . . —.60 —.25		No. 1. Mi . . . . . —.40 —.15		No. 1. La b . . . . . 1.40 —.50		Op. 25. 2 Etudes - Fantaisies. Complet. . . . . 2.——.70	
No. 3. Intermezzo . . . . . —.80 —.30		No. 2. Ré b . . . . . —.60 —.25		No. 2. Sol b . . . . . —.80 —.30		Séparément.	
No. 4. Canzona . . . . . —.80 —.30		Op. 9. Miniatures. Complet. 1.60 —.60		Op. 14. Sur mer. Etude . . . 1.60 —.60		No. 1. sol . . . . . 1.20 —.45	
A. N. Alpheraky.		Séparément.		Op. 16. Valse-Impromptu. . . 1.60 —.60		No. 2. mi b . . . . . 1.20 —.45	
Op. 25. 3 Morceaux. Complet. 1.40 —.50		No. 1. Fuguetta . . . . . —.40 —.15		Op. 17. Préludes.		Op. 27. 10 Moments lyriques.	
Séparément.		No. 2. Mazurka . . . . . —.60 —.25		Cahier I. Complet. . . . 2.——.70		Cahier I. No. 1. Mi b. No. 2. Sol #.	
No. 1. Introduction. . . . . —.60 —.25		No. 3. Valse. Ré . . . . . —.60 —.25		Séparément.		No. 3. Si. No. 4. Mi.	
No. 2. Mazurka . . . . . —.60 —.25		Op. 10. Prélude . . . . . —.60 —.25		No. 1. Ut . . . . . —.40 —.15		No. 5. Sol . . . . . 1.40 —.50	
No. 3. Sérénade levantine. —.60 —.25		Op. 11. Valse et Etude. Complet. 1.40 —.50		No. 2. la . . . . . —.80 —.30		Cahier II. No. 6. Ré. No. 7. Sol.	
Op. 27. 3 Morceaux. Complet. 1.40 —.50		Séparément.		No. 3. Sol . . . . . —.40 —.15		No. 8. Mi b. No. 9. Do.	
Séparément.		No. 1. Impromptu . . . . . —.60 —.25		No. 4. mi . . . . . —.80 —.30		No. 10. Fa . . . . . 1.40 —.50	
No. 1. Mazurka. ut . . . . . —.80 —.30		No. 2. Valse. fa . . . . . —.60 —.25		No. 5. Ré . . . . . —.80 —.30		Op. 28. Impromptu (en Si) . 1.——.35	
No. 2. Mazurka. sol . . . . . —.60 —.25		Op. 12. Nocturne . . . . . —.80 —.30		No. 6. si . . . . . —.60 —.25		Op. 29. 2 Etudes. Complet. 1.40 —.50	
No. 3. Valse. Mi b . . . . . —.80 —.30		Op. 13. Impromptu et Valse. Complet. . . . . 1.20 —.45		Cahier II. Complet. . . . 2.——.70		Séparément.	
Op. 29. 3 Morceaux. Complet. 1.40 —.50		Séparément.		Séparément.		No. 1, en Ré . . . . . —.80 —.30	
Séparément.		Nicolas Amani.		Op. 14. Sur mer. Etude . . . 1.60 —.60		No. 2, en La . . . . . —.80 —.30	
No. 1. Duo . . . . . —.60 —.25		Op. 3. Tema con Variazioni . 1.60 —.60		Op. 16. Valse-Impromptu. . . 1.60 —.60		Op. 31. 2 <sup>me</sup> Suite polonaise (en La). Complet. . . . 3.—. 1.05	
No. 2. Scherzo . . . . . —.60 —.25		Op. 4. Suite. Complet . . . 1.60 —.60		Op. 17. Préludes.		Séparément.	
No. 3. Valse . . . . . —.80 —.30		Séparément.		Cahier I. Complet. . . . 2.——.70		No. 1. Krakowiak . . . . . —.80 —.30	
Op. 30. 3 Morceaux. Complet. 1.20 —.45		No. 1. Prélude . . . . . —.40 —.15		Séparément.		No. 2. Kujawiak-Obertas. 1.——.35	
Séparément.		No. 2. Minuetto . . . . . —.80 —.30		No. 7. La . . . . . —.80 —.30		No. 3. Mazourka . . . . . 1.——.35	
No. 1. Etude. Sol b . . . . . —.40 —.15		No. 3. Gigue . . . . . —.60 —.25		No. 8. fa # . . . . . —.40 —.15		No. 4. Polonaise . . . . . 1.40 —.50	
No. 2. Menuet. ut . . . . . —.60 —.25		No. 4. Gavotte . . . . . —.80 —.30		No. 9. Mi . . . . . —.40 —.15		Op. 32. Suite lyrique . . . . 2.——.70	
No. 3. Etude. Fa . . . . . —.60 —.25		Op. 5. 2 Valses. Complet. 1.——.35		No. 10. ut # . . . . . —.40 —.15		Op. 33. 2 Fragments caractéristiques . . . . . —.80 —.30	
Nicolas Artciboucheff.		Séparément.		No. 11. Si . . . . . —.60 —.25		Op. 34. Ballade (en forme de Variations) . . . . . 1.60 —.60	
Op. 3. 2 Mazurkas. Complet. 1.60 —.60		No. 1. Valse triste . . . . . —.60 —.25		No. 12. sol # . . . . . —.80 —.30		Op. 35. 3 Mazourkas. Complet. 1.40 —.50	
Séparément.		No. 2. Valse gracieuse . —.60 —.25		Cahier III. Complet. . . . 2.——.70		Séparément.	
No. 1. mi b . . . . . —.80 —.30		Op. 7. 4 Pièces caractéristiques. Complet. . . . . 1.40 —.50		Séparément.		No. 1, en La b . . . . . —.80 —.30	
No. 2. La b . . . . . 1.20 —.45		Séparément.		No. 13. Fa # . . . . . —.60 —.25		No. 2, en do . . . . . —.60 —.25	
Op. 7. 2 Morceaux. Complet. 1.20 —.45		No. 1. Souvenir lointain. —.60 —.25		No. 14. mi b . . . . . —.40 —.15		No. 3, en Mi b . . . . . —.60 —.25	
Séparément.		No. 2. Orientale . . . . . —.60 —.25		No. 15. Ré b . . . . . —.80 —.30			
No. 1. Valse . . . . . —.60 —.25		No. 3. Elégie . . . . . —.60 —.25		No. 16. si b . . . . . —.60 —.25			
No. 2. Mazurka . . . . . —.60 —.25		No. 4. La pièce de maman. —.60 —.25		No. 17. La b . . . . . —.60 —.25			
		Op. 8. Préludes . . . . . 1.——.35		No. 18. (Memento mori.) fa —.60 —.25			



*Dr. Monnief Russ 1916*

Dédiées  
à Monsieur N. Abramitscheff.

# Variations

sur  
un thème russe

tiré du recueil populaire

d'Abramitscheff

composées  
pour Piano  
par

N. Rimsky-Korsakow,  
A. Winkler, F. Blumenfeld, N. Sokolow, J. Wihl, I.  
A. Liadow,  
A. Glazounow.

Pr.  $\frac{M. 1.40}{R. 50}$

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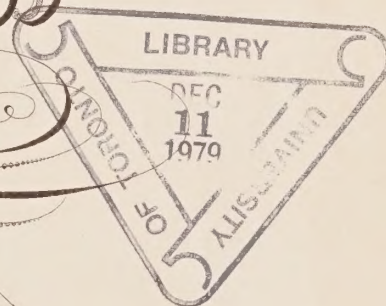
M. P. BELAÏEFF, LEIPZIG.

1900

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2197

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27  
V26  
1900*







## Thème.

Moderato.

PIANO.

*p legato*

Allegretto.

N. Rimsky - Korsakow.

Var. I.

*p*



## Allegro vivace.

A. Winkler.

Var. II.

The musical score for "Var. II" of "Allegro vivace" by A. Winkler is written for piano and bass. It is in 6/8 time and the key of D major (two sharps). The score consists of five systems of two staves each. The first system is marked *fp* (fortissimo piano) and includes a triplet of eighth notes in the right hand. The second system is marked *f* (fortissimo) and includes a triplet of eighth notes in the right hand. The third system is marked *fp* and includes a triplet of eighth notes in the right hand. The fourth system is marked *f* and includes a triplet of eighth notes in the right hand. The fifth system is marked *sf* (sforzando) and includes a triplet of eighth notes in the right hand. The score also includes various musical notations such as slurs, ties, and dynamic markings like *mf* (mezzo-forte) and *m.d.* (mezzo-dolce). The piece concludes with a final chord marked with an asterisk.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with eighth notes. A *cresc.* marking is present in the middle of the system. A flower-like symbol is at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and triplets. Bass staff has a supporting line with eighth notes and triplets. A *f* marking is at the beginning, and a *cresc.* marking is in the middle. A *Red.* marking is at the end of the system. A flower-like symbol is at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with eighth notes. A *ff* marking is at the beginning. A *Red.* marking is at the end of the system. A flower-like symbol is at the end of the system. The numbers 4, 3, 1 are written at the bottom right.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with eighth notes. A *f* marking is at the beginning, and a *p* marking is in the middle. A *Red.* marking is at the end of the system. A flower-like symbol is at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with eighth notes. A *p* marking is at the beginning, and a *cresc.* marking is in the middle. A flower-like symbol is at the end of the system.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and triplets. Bass staff has a supporting line with eighth notes and triplets. A *f* marking is at the beginning, and a *cresc.* marking is in the middle. A *marcato* marking is at the end of the system. A *Red.* marking is at the end of the system. A flower-like symbol is at the end of the system.



F. Blumenfeld.

## Var. III. Allegretto scherzoso.

Var. III. *Allegretto scherzoso.*

*p*

*mf* *dim.* *p*

*pp*

*f* *molto rapidamente*



Two systems of piano music in G major, 2/4 time. The first system starts with a piano (*p*) dynamic and a triplet of eighth notes. The second system includes crescendo (*cresc.*) and forte (*f*) markings, ending with a fortissimo (*ff*) dynamic.

N. Sokolow.

Grave.  
Var. IV.

Two systems of piano music in G major, 2/4 time, marked "Grave". The first system includes mezzo-forte (*mf*) and mezzo-piano (*m.p.*) dynamics, with a trill (*tr*) in the bass. The second system includes forte (*f*) and rallentando (*rall.*) markings, ending with mezzo-piano (*m.p.*) and mezzo-forte (*mf*) dynamics, and a trill (*tr*) in the bass.



*a tempo*

*mp*

*pp*

*cresc. poco a poco*

*ff*

*tr*

*sempre fff*

*m.d. m.s.*

2197

The musical score is arranged in two systems of grand staves. The first system consists of four measures. The second system consists of four measures. The third system consists of four measures. The fourth system consists of four measures. The fifth system consists of four measures. The sixth system consists of four measures. The seventh system consists of four measures. The eighth system consists of four measures. The ninth system consists of four measures. The tenth system consists of four measures. The eleventh system consists of four measures. The twelfth system consists of four measures. The thirteenth system consists of four measures. The fourteenth system consists of four measures. The fifteenth system consists of four measures. The sixteenth system consists of four measures. The seventeenth system consists of four measures. The eighteenth system consists of four measures. The nineteenth system consists of four measures. The twentieth system consists of four measures. The twenty-first system consists of four measures. The twenty-second system consists of four measures. The twenty-third system consists of four measures. The twenty-fourth system consists of four measures. The twenty-fifth system consists of four measures. The twenty-sixth system consists of four measures. The twenty-seventh system consists of four measures. The twenty-eighth system consists of four measures. The twenty-ninth system consists of four measures. The thirtieth system consists of four measures. The thirty-first system consists of four measures. The thirty-second system consists of four measures. The thirty-third system consists of four measures. The thirty-fourth system consists of four measures. The thirty-fifth system consists of four measures. The thirty-sixth system consists of four measures. The thirty-seventh system consists of four measures. The thirty-eighth system consists of four measures. The thirty-ninth system consists of four measures. The fortieth system consists of four measures. The forty-first system consists of four measures. The forty-second system consists of four measures. The forty-third system consists of four measures. The forty-fourth system consists of four measures. The forty-fifth system consists of four measures. The forty-sixth system consists of four measures. The forty-seventh system consists of four measures. The forty-eighth system consists of four measures. The forty-ninth system consists of four measures. The fiftieth system consists of four measures. The fifty-first system consists of four measures. The fifty-second system consists of four measures. The fifty-third system consists of four measures. The fifty-fourth system consists of four measures. The fifty-fifth system consists of four measures. The fifty-sixth system consists of four measures. The fifty-seventh system consists of four measures. The fifty-eighth system consists of four measures. The fifty-ninth system consists of four measures. The sixtieth system consists of four measures. The sixty-first system consists of four measures. The sixty-second system consists of four measures. The sixty-third system consists of four measures. The sixty-fourth system consists of four measures. The sixty-fifth system consists of four measures. The sixty-sixth system consists of four measures. The sixty-seventh system consists of four measures. The sixty-eighth system consists of four measures. The sixty-ninth system consists of four measures. The seventieth system consists of four measures. The seventy-first system consists of four measures. The seventy-second system consists of four measures. The seventy-third system consists of four measures. The seventy-fourth system consists of four measures. The seventy-fifth system consists of four measures. The seventy-sixth system consists of four measures. The seventy-seventh system consists of four measures. The seventy-eighth system consists of four measures. The seventy-ninth system consists of four measures. The eightieth system consists of four measures. The eighty-first system consists of four measures. The eighty-second system consists of four measures. The eighty-third system consists of four measures. The eighty-fourth system consists of four measures. The eighty-fifth system consists of four measures. The eighty-sixth system consists of four measures. The eighty-seventh system consists of four measures. The eighty-eighth system consists of four measures. The eighty-ninth system consists of four measures. The ninetieth system consists of four measures. The ninety-first system consists of four measures. The ninety-second system consists of four measures. The ninety-third system consists of four measures. The ninety-fourth system consists of four measures. The ninety-fifth system consists of four measures. The ninety-sixth system consists of four measures. The ninety-seventh system consists of four measures. The ninety-eighth system consists of four measures. The ninety-ninth system consists of four measures. The hundredth system consists of four measures.



J. Withol.

Allegretto vivace.

Var. V.

The musical score for Var. V, Allegretto vivace, by J. Withol, is written in 6/8 time and the key of D major (two sharps). The piece is marked "Allegretto vivace." and is labeled "Var. V." in the first system. The score consists of six systems of piano and violin staves. The piano part is written in the bass clef, and the violin part is written in the treble clef. The score includes various musical notations such as dynamics (mf, p, f, rit. e dim.), articulation (accents), and repeat signs with first and second endings. The first system begins with a piano (p) dynamic and a first ending marked with an "8". The second system continues with a piano (p) dynamic and a first ending marked with an "8". The third system features a piano (p) dynamic and a first ending marked with an "8". The fourth system includes a piano (p) dynamic and a first ending marked with an "8". The fifth system has a piano (p) dynamic and a first ending marked with an "8". The sixth system concludes with a piano (p) dynamic and a first ending marked with an "8". The score is marked "rit. e dim." (ritardando and diminuendo) in the fifth system.



A. Liadow.

Var. VI.

Andante.

*p legato*

*dolce*

*dolcissimo*

5

5

5



A. Liadow.

Con moto.

Var. VII.

*pp legato*

The musical score for Var. VII is written for piano in A major (three sharps) and 3/4 time. It consists of six systems of two staves each. The first system is marked *pp legato* and *Con moto*. The second and third systems continue the melodic and harmonic development. The fourth system begins with a *cresc.* marking and a forte *f* dynamic. The fifth system features a *dim.* (decrescendo) marking. The sixth system concludes with a piano *p* dynamic and a first ending bracket marked with the number 1. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.



## FINALE.

Alla polacca.

A. Glazounow.

Var. VIII.

The first system of music for 'Var. VIII.' is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Alla polacca' and the mood is 'marcato'. The first measure starts with a forte (*f*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

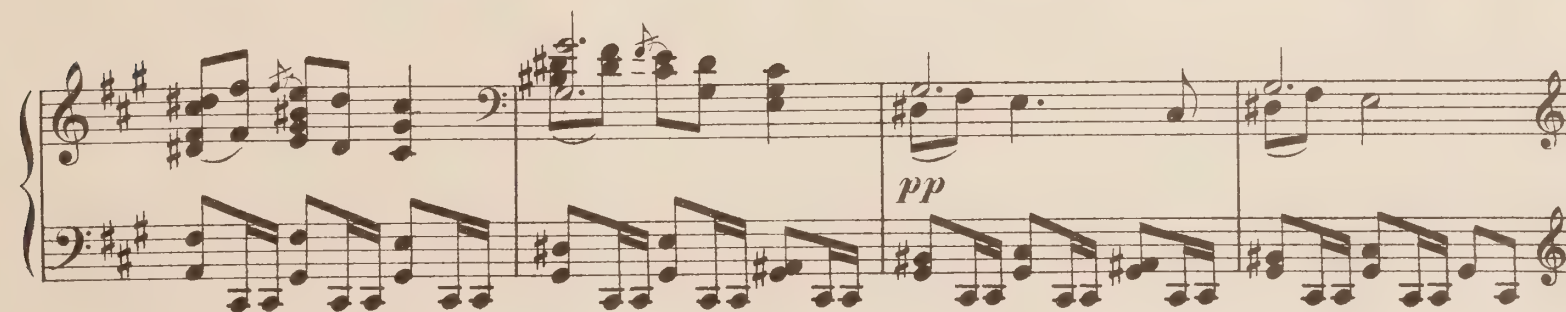
The second system continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The right hand has a more active melody with slurs, and the left hand plays a steady accompaniment of eighth notes.

The third system includes a crescendo (*cresc.*) marking. The music builds in intensity, with a forte (*f*) dynamic marking appearing in the second measure. The right hand continues with a melodic line, and the left hand has a more complex accompaniment with some chords.

The fourth system begins with a piano (*p*) dynamic marking. It features a first ending bracket marked with an '8' over the final measure of the first phrase. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

The fifth system concludes the variation with a forte (*f*) dynamic marking. It features a final melodic flourish in the right hand and a strong accompaniment in the left hand, ending with a final chord.







This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is D major (two sharps). The systems are as follows:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *p cresc.*
- System 2:** Treble staff continues the melodic line. Bass staff has a more complex accompaniment with some rests. Dynamics: *f*
- System 3:** Treble staff has a melodic line with some rests. Bass staff has a steady eighth-note accompaniment. Dynamics: *p*
- System 4:** Treble staff has a melodic line with some rests. Bass staff has a steady eighth-note accompaniment. Dynamics: *cresc.*, *sf*, *mf*
- System 5:** Treble staff has a melodic line with some rests. Bass staff has a steady eighth-note accompaniment. Dynamics: *cresc.*
- System 6:** Treble staff has a melodic line with some rests. Bass staff has a steady eighth-note accompaniment. Dynamics: *f*, *p cresc.*, *f*

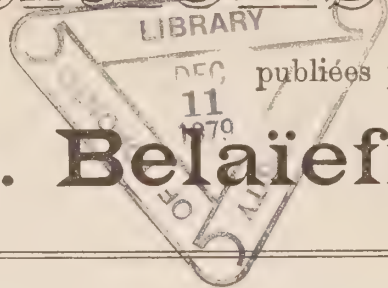


This page contains six systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes various dynamic markings and articulations:

- System 1:** Treble and bass staves. Dynamics: *sf*, *mf*. Features a long sustained chord in the bass.
- System 2:** Treble and bass staves. Dynamics: *sf*, *mf*, *f*, *p*, *cresc.*. Features a long sustained chord in the bass.
- System 3:** Treble and bass staves. Features a long sustained chord in the bass.
- System 4:** Treble and bass staves. Dynamics: *f*. Features a long sustained chord in the bass.
- System 5:** Treble and bass staves. Features a long sustained chord in the bass.
- System 6:** Treble and bass staves. Dynamics: *f*. Features a long sustained chord in the bass.



# Compositions pour Piano



publiées par  
**M. P. Belaïeff à Leipzig.**

A. Kopylow.		Anatole Liadow.		S. Liapounow.		A. Scriabine.	
M.	R.	M.	R.	M.	R.	M.	R.
Op. 3. 2 Mazurkas. Complet	1.60 —.60	Op. 20. Novellette . . . .	1.40 —.50	Op. 1. 3 Morceaux. Complet	2.50 —.90	Op. 4. Allegro appassionato .	1.40 —.50
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No. 2. sol . . . . .	— .80 —.30	quisse . . . . .	1.20 —.45	No. 2. Intermezzo . . . .	1.40 —.50	Séparément.	
Op. 6. Valse . . . . .	— .80 —.30	Op. 24. 2 Morceaux. Complet	1.20 —.45	No. 3. Valse . . . . .	1.40 —.50	No. 1. Cis . . . . .	— .60 —.25
Op. 8. Mazurka . . . . .	1.60 —.60	Séparément.				No. 2. fis . . . . .	— .60 —.25
Op. 9. Etude . . . . .	1.20 —.45	No. 1. Prélude. Mi . . . .	— .40 —.15	<b>M. P. Moussorgsky.</b>		No. 3. h . . . . .	— .80 —.30
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Séparément.		Op. 25. Idylle . . . . .	1.60 —.60	2 Clavierstücke.		No. 5. E . . . . .	— .60 —.25
No. 1. ut . . . . .	— .60 —.25	Op. 27. 3 Préludes. Complet	1.60 —.60	No. 1. Ein Kinderscherz .—	.80 —.30	No. 6. A . . . . .	— .60 —.25
No. 2. ré . . . . .	— .60 —.25	Séparément.		No. 2. Intermezzo . . . .	— .60 —.25	No. 7. b . . . . .	— .60 —.25
No. 3. si . . . . .	— .60 —.25	No. 1. Mi b . . . . .	— .60 —.25	<b>Nicolas Rimsky-Korsakow.</b>		No. 8. As . . . . .	— .60 —.25
Op. 13. 4 petits Morceaux.	1.60 —.60	No. 2. Si . . . . .	— .60 —.25			No. 9. gis . . . . .	— .80 —.30
Complet		No. 3. Sol b . . . . .	— .60 —.25	Op. 10. Valse, Intermezzo,		No. 10. Des . . . . .	— .60 —.25
Séparément.		Op. 29. Marionnettes . . .	1.60 —.60	Scherzo, Nocturne, Prélude		No. 11. b . . . . .	— .60 —.25
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Séparément.		Op. 38. Mazurka. Fa . . . .	— .80 —.30	Paul Gilson . . . . .	5.50 1.95	Cahier I (No. 1—6) . . .	1.20 —.45
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# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

### Sigismond Blumenfeld.

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publiées par

M. P. Belaïeff à Leipzig.

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